



Barron, Richard (2021) *From text to music: a Scots portfolio*. PhD thesis.

(5. Sang o sangs)

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**Richard Barron**

***Sang o Sangs***

**A setting of verses from a Scots translation of  
The Song of Songs**

**for**

**Soprano and Bass soloists**

**SATB**

**Oboe, Horns, Tuba, Bass drum, Strings**

## Sang o Sangs

The text has three elements. The principal one is a selection of extracts from the modern Scots translation of the Song of Songs by Gavin Falconer and Ross G. Arthur in *The Old Testament in Scots* (Wordzworth Publishing, 2014). The other elements in the text are some quotations from the Latin translation of the Bible by the 16<sup>th</sup> Century scholar Tremellius and from the King James version.

The text is shown in full on the following pages.

The piece is for the following forces:

- Soprano solo – Bride
- Bass solo – Bridegroom
- SATB chorus
- Oboe
- 4 Horns in F
- Tuba
- Bass drum
- Violins)
- Violas ) a minimum of three of each is recommended
- Cellos )

Transposing instruments are written at concert pitch.

Duration: 35 minutes

## Sang o Sangs texts

Bride Groom Chorus

Movement		Old Testament in Scots	Tremellius	King James
I	Sang o sangs	The sang o sangs.		
II	Sangs o luve – and admonitioun	<p><b>Lat him gie me the kisses o his mou.</b> Sweet is the waff o yer perfumes. Sae the young lassies gies ye their luve.</p> <p><i>See, ye ar bonny, ma luve, ye hae the een o a dou.</i> <b>See, ye ar bonny, ma luved ane, an a pleisur, oor bed is green.</b></p> <p><b>A am a rose o Sharon, a flouer o the glens.</b> <i>As the lily flouer amang the thorns o the waste,, sae is ma luve amang the dochters.</i></p> <p><b>A say tae ye, O dochters o Jerusalem, dinna lat luve be muived till it is ready.</b></p>	<p>Osculetur me osculis oris.</p> <p>Ecce, pulcra es, amica, oculi tui sunt columbini.</p> <p>Ego rosa Scharonis, <b>ego lilium convallium.</b></p> <p>Adiuro vos, Jerosolymitanae, ne excitetis neque expegefaciatis hunc amorem.</p>	Behold, thou art fair, my love, thou hast doves' eyes.
III	Afore the weddin	<p><b>The vyce o ma luved ane!</b> <b>See, he comes dancing on the muntains, stappin swith on the knowes.</b> <b>Ma jo he said tae me, Rise ma luve, ma bonny ane, an come awa!</b> <b>Ma jo is mines, an A am his. Come, ma luved ane, an be like a rae on the muntains.</b></p> <p><b>By nicht on ma bed A socht the luve o ma saul: A socht him, but A seen him na. A will rise nou an gang aboot the toon, in the gates an in the braid weys</b> <b>A will gang efter him that's the luve o ma saul: A gang efter him, but A seen him na. The waukmen as gangs aboot the toon come by me; tae thaim A said, Hae ye seen him that's ma hert's desire?</b> <b>Whan A come forenent him that's the luve o ma saul, A taen him by the haunds an didna lat him gang.</b></p> <p><b>A say tae ye, O dochters o Jerusalem, dinna lat luve be muived till it is ready.</b></p>	<p>Adiuro vos, Jerosolymitanae, ne excitetis neque expegefaciatis hunc amorem.</p>	
IV	Weddin day	<p>Wha's this, comin oot the hirstie fields like pillars o reek? Gang furth, o dochters o Jerusalem, an see Keeng Solomon.</p> <p><i>(instrumental)</i></p> <p><i>Wauk, O north wind, an come, O sooth, blawin on ma gairden sae that its spices comes oot.</i> <b>Lat ma jo come intae his gairden an tak guid fruits.</b> <i>A hae come intae ma gairden, ma sister, ma bride, for tae tak ma myrrh wi ma spice.</i></p>	<p>Quaenam illa, ex deferto suffumigata? Spectate, puellae Tzijonis, spectate regem Schelomonem.</p>	Who is this, who cometh out of the wilderness like pillars of smoke?

		Tak flesh, O freends, tak wine, ay, be overcome wi luv.	Bibite, inebriamini dilecti.	
V	Efter	<p><b>A sleep, but ma hert is waukrife; it's the soond o ma jo at the door, sayin, be appen tae me, ma sister, ma luv, ma unco bonny ane.</b></p> <p><b>Ma jo pit his haund on the door, an ma hert was muived for him. A gat up for tae lat ma jo in, an ma haunds wis dreepin wi myrrh on the sneck o the door.</b></p> <p><b>A appened the door tae ma luvd ane, but ma jo had taen hissel awa, an wis gaen. A gaen efter him, but A didna come near haund; A said his name, but he gien me nae repone.</b></p> <p><b>The porters as gangs aboot the toun owertaen me; thay gien me blaws an wounds; the haunders o the waws rived ma wimple frae me.</b></p> <p>Whaur is yer jo gaen, O bonniest o weemen?</p> <p><b>A am for ma luvd ane, an ma jo is for me.</b></p> <p><i>Ye ar bonny, O ma luv, as bonny as Jerusalem.</i></p> <p><i>Lat yer een turn awa frae me, see, thay hae overcome me.</i></p> <p>Wha is she, leukin doun as the forenuin licht, bonny as the muin, clear as the sun.</p> <p><b>A am for ma luvd ane, an his desire is for me.</b></p>	<p>Surrexi ego, manus stillarunt myrrhinum.</p> <p>Ecce pulcra es, amica, pulcra ut luna, pura ut sol.</p> <p>Ego rosa Scharonis, <b>ego lilium convallium.</b></p>	<p>Open to me, my love, my dove.</p> <p>Behold, thou art fair, my love, thou hast doves' eyes.</p>
VI	Conclusioun	<p><i>(instrumental)</i></p> <p>The freends taks tent tae yer vyce; <i>gar me tak tent tae't.</i></p> <p><b>Come swith, ma luvd ane, an be like a rae on the muntains o spice.</b></p>	Accurre, dilecte mi.	

## Score

## I Sang o sangs

Fanfare and chorus

Richard Barron

**Maestoso** ♩ = 90

Soprano

Bass

Soprano

Alto

Tenor

Bass

Oboe

Horn 1  
(concert pitch)

Horn 2  
(concert pitch)

Horn 3  
(concert pitch)

Horn 4  
(concert pitch)

Tuba

Bass Drum

Violin

Viola

Cello

7

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

*f*

*f*

*f*

*f*

*f*

*p*

*p < sf*

*f*

**=**

15

S

A

T

B

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

*3*

*3*

*3*

**=**

I Sang o sangs

3

[illegible]



33

Sop.

Bs.

S

A

T

B

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

Vln.

Vla.

Vc.

*ff*

*p* *mf* *f*

o sangs,

o sangs

o sangs

o sangs

sang

The sang

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

## II Sangs o luve - and admonitioun

Kisses; See, ye ar bonny; Rose o Sharon; A say tae ye

*A piacere, espressivo*

Oboe *pp* *p* *p* *pp* *mp*

Ob. *p* *mp* *mf* *mp*

Ob. *Andante espressivo*  $\text{♩} = 90$  *mf* *pp*

Vla. *solo* *p*

Br. *p* Lat him

Ob. *p* *mp* *p*

Vla. *p* *mp* *p*

Br. *mp* gie me Lat him gie me Lat him gie

Ob. *mp* *mp*

Vla. *mp*

Br. *mf* *f* me the kis-ses the kis-ses the kis-ses o his mou.

Ob. *mf* *f* *mf*

Vla. *mf* *f*

17

S *pp* *p*  
Os-cu-le - tur me

A *pp* *p*  
Os-cu-le - tur os-cu-le - tur os-cu-le - tur me

T *pp*  
Os-cu-le - tur me

Ob. key vib.  
*f* *p*

Vln. *f*

Vla. tutti *f*

Vc. *f*

22

S *p*  
os-cu-le - tur me o s(ss) o

A *p*  
os-cu-le - tur me o s(ss) o

T *p*  
os-cu-le - tur me cu-li - s(ss)

B *p*  
cu-li - s(ss)

Ob. key vib.  
*f* *p* *pp* *pp*

Vln. *f* *p* *pp* *pp*

Vla. *f* *p* *pp* *pp*

Vc. *f* *p* *pp* *pp*

27

S *s(ss)* *p* *f* os - cu - lis o - ris.\_\_\_\_

A *s(ss)* *p* *mp* *p* *f* os cu lis o - ris.\_\_\_\_ os - cu - lis o - ris.\_\_\_\_

T *cu - li - s(ss)* *p* *f* os - cu - lis o - ris.\_\_\_\_

B *cu - li - s(ss)*

Ob. *f* *p* *pp* *f*

Vln. *f* *p* *pp* *f*

Vla. *f* *p* *pp* *f*

Vc. *f* *p* *pp* *f*

31 *pp* *pp* *pp* *p* *pp* *pp* *pp* *pp*

S o - ris.\_\_\_\_ *♩. = 72*

A o - ris.\_\_\_\_ Sweet \_\_\_\_

T o - ris.\_\_\_\_

B Sweet is the waff \_\_\_\_

Ob. *pp*

Vln. *pp* *pp*

Vla. *pp*

Vc. *pp* *pp*

35 *p*

S Sweet \_\_\_\_\_ sweet \_\_\_\_\_

A \_\_\_\_\_ sweet \_\_\_\_\_

T *p* Sweet \_\_\_\_\_ sweet \_\_\_\_\_

B \_\_\_\_\_ sweet \_\_\_\_\_

Vln. \_\_\_\_\_ *p* \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_ *p* \_\_\_\_\_



40 *mf*

S Sweet \_\_\_\_\_

A *mf* sweet, \_\_\_\_\_ sweet \_\_\_\_\_

T *mf* Sweet \_\_\_\_\_

B *p* *mf* sweet \_\_\_\_\_ is the waff o yer per - fumes; \_\_\_\_\_ sweet \_\_\_\_\_

Ob. \_\_\_\_\_

Vln. \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_



44

S *p* sweet *fp* sweet

A *p* sweet *fp* sweet

T *p* sweet *fp* sweet

B *p* per - - - fumes; *fp* per - - - fumes;

Ob.

Vln. *pp* *pp* *fp*

Vla. *pp* *pp* *fp*

Vc. *pp* *pp* *fp*

48

S sweet *p* sae the

A sweet

T sweet

B per - - - fumes;

Ob. *pp* *pp* *f* key vib.

Vln. *pp* *pp* *mf* *f*

Vla. *pp* *pp* *mf* *f*

Vc. *pp* *pp* *mf* *f*

52

S. young las - sies gies ye \_\_\_\_\_ their luvē. gies ye \_\_\_\_\_ their luvē. \_\_\_\_\_

A. young las - sies young las - sies \_\_\_\_\_

T. young las - sies young las - sies \_\_\_\_\_

B. young las - sies young las - sies \_\_\_\_\_

Ob. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

57 *Comodo* ♩=100

Gr. See, \_\_\_\_\_ See, \_\_\_\_\_ ye ar bon - ny, ma luvē,

Vc. *pp* *p*

62

Gr. *mp* *mf* *p*  
ye are bon-ny; ye hae the een \_\_\_\_\_ o a dou. \_\_\_\_\_

S. *p* *cresc.*  
Be - hold, \_\_\_\_\_ be - hold, \_\_\_\_\_

A. *p* *cresc.*  
Be - hold, \_\_\_\_\_ be - hold, \_\_\_\_\_

T. *p*  
Ec - ce

B. *p*  
Ec - ce

Vc. *mp* *mf* *p* *cresc.*

66

Gr. *p* See, \_\_\_\_\_

S *f* be - hold, be - hold, be - hold, be - hold, \_\_\_\_\_

A be - hold, be - hold,

T *cresc.* *f* ec - ce ec - ce ec - ce, ec - ce,

B *cresc.* *f* ec - ce ec - ce ec - ce, ec - ce,

Vc. *ff* *pp*

71

Gr. See, \_\_\_\_\_ ye ar bon - ny, ma luve, *mp* ye are bon-ny;

S

A *p* Be - hold, thou art fair, my love; \_\_\_\_\_ be -

Vc. *p* *mp*

75

Br. *mf* See, ye ar bon-ny, ma luved ane, an a plei - sur;

Gr. *mf* *p* ye hae the een \_\_\_\_\_ o a dou. \_\_\_\_\_ ye hae the een \_\_\_\_\_

S

A *mf* *p* - hold, thou art fair; \_\_\_\_\_ thou hast doves' \_\_\_\_\_ eyes.

Vc. *mf*



80

Br. *oor bed is green.*

Gr. *o a dou.*

S *pp* *Be - hold,* *be - hold,* *be - hold,* *be - hold,*

A *pp* *Be - hold,* *be - hold,* *be - hold,*

T *pp* *Ec - ce* *ec - ce* *ec - ce*

B *pp* *Ec - ce* *ec - ce* *ec - ce*

Vc. *3*

85

S *f* *be - hold,* *be - hold,* *p* *be - hold,* *be - hold,* *thou art fair,* *my*

A *f* *be - hold,* *p* *Be - hold,* *thou art fair, my love;* *be -*

T *f* *ec - ce,* *ec - ce,* *p* *ec - ce,* *ec -*

B *f* *ec - ce,* *ec - ce,* *p* *ec - ce pul - cra es,* *a -*

Vla.

Vc. *tutti* *mf* *f* *p* *mp*

90

S *mp* *love,* *thou hast* *doves' eyes.* *p*

A *mp* *hold,* *thou art fair;* *thou hast* *doves' eyes.* *p*

T *ec,* *ec - ce.* *p*

B *mi - ca,* *ec - ce pul - cra es,* *o - cu - li tu - i sunt co - lum - bi - ni.*

93 *Andante espressivo* ♩ = 80

Br. *p* *mp* *p*  
A am a rose o Sha-ron a

Gr.

Vln. *pp* *pp*

Vla. *pp*

Vc. *pp*

97 *mf* *mf*

Br. flou - er o the glens. a rose o Sha - ron a

Gr. *p* *mf*  
As the li - ly flouer a - mang the thorns o the waste, sae is ma luve a - mang the

S

A

T

B

Vln. non arm.

Vla. non arm.

Vc. non arm.

101

Br. flou - er o the glens.

Gr. doch - ters. Sae is ma luve a - mang the doch - ters.

S. *p* Ro - sa

A. *p* Ro - sa

T. *p* Ro - sa

B. *p* Ro - sa

Vln. *mf* *pp* *p*

Vla. *mf* *pp* *p*

Vc. *mf* *pp* *p*

107

Br. *f* *rit.* E - go li - li -

S. *mf* Ro - sa Scha - ro - nis, *f* E - go Ro - sa Scha - ro -

A. *mf* Ro - sa Scha - ro - nis, *f* Ro - sa Scha - ro -

T. *mf* Ro - sa Scha - ro - nis, *f* Ro - sa Scha - ro -

B. *mf* Ro - sa Scha - ro - nis, *f* Ro - sa Scha - ro -

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

112

Br. *mf* *p*  
um con - val - li - um con - val li - um.

Gr. *mf* *p*  
li - li - um con - val li - um.

S *mf*  
nis

A *mf*  
nis

T *mf*  
nis

B *mf*  
nis

Vln. *pp*

Vla. *pp*

Vc.

116 **Piu mosso** ♩ = 120

Br.

Hn. 1 *f*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p*

120 Solenne  $\text{♩} = 80$  *p*

Br. A \_ say \_

Hn. 1 *pp* *pp*

Hn. 2 *f* *pp* *pp*

Hn. 3 *f* *pp* *pp*

Hn. 4 *f* *pp* *pp*

Tuba *f* *pp*

125 *mf* *f*

Br. A \_ (ss) say tae ye, A \_ say tae ye, o \_ doch - ters do - ch - ters o \_ Je - ru - sa -

T 8

B

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

Hn. 3 *p* *mf* *f*

Hn. 4 *p* *mf* *f*

Tuba *f*

Vln.

Vla.

Vc.

130

Br. *p* lem, din - na

S

A

T *pp* Ad - iu - ro vos, Jero - so - ly - mi - ta - nae, Je - ro - so - ly - mi - ta - nae, *pp* Ad - iu - ro vos,

B *pp* Ad - iu - ro vos, Jero - so - ly - mi - ta - nae, Je - ro - so - ly - mi - ta - nae, *pp* Ad - iu - ro vos,

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

134

Br. *mf* *f* din - na

S

A

T *mf* *f* n'ex ci - te - tis, ne - qu'ex - per - ge - fac - i - a - tis ne - qu'ex - per - ge - fac - i - a - tis

B *mf* *f* n'ex ci - te - tis, ne - qu'ex - per - ge - fac - i - a - tis ne - qu'ex - per - ge - fac - i - a - tis

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

137

Br. *f* *3* din - na lat lue be muived \_\_\_\_\_

S

A

T *pp* *mf* *f* Ad - iu-ro vos, n'ex ci - te - tis, ne-qu'ex-per - ge - fac-i - a - tis ne - qu'ex-per - ge-fac-i - a - tis hunc a - mo-rem.

B *pp* *mf* *f* Ad - iu-ro vos, n'ex ci - te - tis, ne-qu'ex-per - ge - fac-i - a - tis ne - qu'ex-per - ge-fac-i - a - tis hunc a - mo-rem.

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

141 *pp*

Br. till, \_\_\_\_\_ till \_\_\_\_\_ it is read - y. \_\_\_\_\_

S

A

T

B

Vln. *morendo* *pp* a niente

Vla. *morendo* *pp* a niente

Vc. *pp* *morendo* a niente





**Allegretto leggiero**  
♩. = 60

Br. *f*  
vyce o ma luvd ane! The v(vv)yce o ma luvd ane!\_

Ob. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

Tuba *f* *pp*

Vln. *mf*

Vla. *p*

Vc. *p*

♩. = 90

♩. = 60

42

Br. *mf* See, he comes dan - cin *p* See, he comes

Ob. *f* *pp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tuba *f*

Vln. *f* *pp* *p*

Vla. *mf* *f* *pp* *p*

Vc. *mf* *f* *pp* *p*

49

Br. *mf* dan - cin on the mun - tains, *f* stap - pin swith on the knowes. \_\_\_\_

Ob. *mf* *f* 8

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

53 *rit. affettuoso*

Br. stap - pin swith on the knowes. —

Ob. *gliss.* *dim.* *p*

Vln.

Vla.

Vc.

58 *Andante* ♩ = 80 *pp* *p*

Br. Ma jo Ma jo he said tae me

Ob. *pp*

Vla. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

67

Br.

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

74 *p* *mf* *p stringendo*

Gr. Rise, ma luve, ma bon - ny ane,

Ob. *p* *f* *p*

Vln. *p*

Vla. *f*

Vc. *f* *p*

79 *f*

Gr. an come a - wa!

Ob. *f*

Vln. *f*

Vla. *f*

Vc. *f*

83 *Meno mosso* ♩ = 72

Ob. *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

91 *pp*

Br. Ma jo is mi n(n)es, an

Vln. *pp*

Vla. *pp*

Vc. *pp*

98 *mp* **Piu mosso** ♩ = 100 *p* *mp* *mf*

Br. A am his(ss). Come, Come,

Hn. 1 *pp*

Hn. 2 *pp*

Vln. *mf* *pp*

Vla. *mf* *pp*

Vc. *p* *mf* *pp*

105 *f* *mp* *mf*

Br. ma luv'd anc, an be like a

Hn. 1 *mp*

Hn. 2 *mp*

Vln. *f* *pp* *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*

112 *f*

Br. *mf* *mf*

rac, — like a rae — on the mun - tains.

Hn. 1 *mf*

Hn. 2 *mf*

Vln. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

117 **Agitato** ♩ = 100 *p*

Br. By

Gr.

S

A

T

B

Vln. *pp* sul tasto

Vla. *pp* sul tasto

Vc. *pp* sul tasto

123

Br. *mp*

nicht on ma bed A socht the luve o ma saul: — A socht him, but A seen him — na. — A will

Gr.

S

A

T

B

Ob. *p*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp*

Hn. 4 *pp*

Tuba Con sord. Senza sord. *pp*

B. Dr.

Vln. *p* sul pont.

Vla. *p* sul pont.

Vc. *p* sul pont.

Detailed description: This is a page from a musical score, page 26, titled 'III Afore the weddin'. It features a vocal line for a Baritone (Br.) and a full orchestral accompaniment. The vocal line begins at measure 123 with the lyrics 'nicht on ma bed A socht the luve o ma saul: — A socht him, but A seen him — na. — A will'. The music is in 4/4 time. The orchestra includes strings (Violins, Viola, Violoncello), woodwinds (Oboe, Horns 1-4), brass (Tuba, Baritone Drum), and percussion. The score includes various musical notations such as triplets, accents, and dynamic markings like *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Performance instructions like 'Con sord.' (con sordina) and 'Senza sord.' (senza sordina) are present for the tuba. The strings and cello/viola have 'sul pont.' (sul ponticello) markings. The page number '26' is in the top left, and the title 'III Afore the weddin' is at the top center.

128

*mf* *p* *mf*

Br. rise nou an gang a - boot the toon, \_\_\_\_\_ in the gates an in the braid weys \_\_\_\_\_ A will gang ef - ter him that's the

Gr. \_\_\_\_\_

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Ob. \_\_\_\_\_

Hn. 1 *pp* \_\_\_\_\_

Hn. 2 *pp* \_\_\_\_\_

Hn. 3 *pp* \_\_\_\_\_

Hn. 4 *pp* \_\_\_\_\_

Tuba Con sord. *pp* \_\_\_\_\_

B. Dr. *pp* \_\_\_\_\_

Vln. \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_



131

*pp* *rit.*

Br. *luve o ma saul: \_\_\_\_\_ A gang ef-ter him, but A seen him \_\_\_\_\_ na. \_\_\_\_\_*

Gr.

S

A

T

B

Ob. *pp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tuba *Senza sord. f*

B. Dr. *f*

Vln. *f* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

This musical score page, numbered 28, is for the section 'III Afore the weddin'. It features a vocal line for the Baritone (Br.) and a full orchestral accompaniment. The vocal line begins at measure 131 with the lyrics 'luve o ma saul: \_\_\_\_\_ A gang ef-ter him, but A seen him \_\_\_\_\_ na. \_\_\_\_\_'. The music is marked with a piano (*pp*) dynamic and a ritardando (*rit.*) instruction. The orchestration includes strings (Gr., S, A, T, B), woodwinds (Ob.), brass (Hn. 1-4, Tuba, B. Dr.), and a string quartet (Vln., Vla., Vc.). The woodwinds and brass sections play a rhythmic, accented figure in measures 131-132, marked with a forte (*f*) dynamic. The string quartet provides harmonic support, with the Violins and Violas playing a sustained note marked *f* and the Violoncello playing a sustained note marked *mf*. The score is written in 4/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

134 *a tempo* *mf* *f*

Br. *mf* *f*

The wauk-men as gangs a - boot the toun come by me; tae thaim A said, Hae ye seen him \_\_\_\_ that's ma hert's de - sire? \_\_\_\_

Gr.

S

A

T

B

Ob. *f*

Hn. 1

Hn. 2

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

Tuba *pp* *mp*

B. Dr. *pp* *mp*

Vln. *f*

Vla. *f*

Vc. *f*

139

*pp* *p*

Br. — Whan A come fore - nent him — that's the luv o ma saul, A

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tuba *f*

B. Dr. *f*

Vln. *pp* norm.

Vla. *pp* norm.

Vc. *ff* norm. *pp*

143 *molto rit.*

Br. taen him by the haunds an did - na lat him gang. —

Ob. *pp*

Vln.

Vla.

Vc.

Piu mosso  $\text{♩} = 120$ 

149

Hn. 1

Hn. 2

Hn. 3

Hn. 4

*p* *mp* *p* *mp* *p*

*f*

*p*

Solenne  $\text{♩} = 80$ 

153

Br.

A \_ say \_

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

*f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f* *pp*

158

Br.

A \_ (ss) say tae ye, \_ A \_ say tae ye, o \_ doch - ters do - ch - ters o \_ Je - ru - sa -

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

*mp* *mf* *f* *mf* *f* *mf* *f* *f* *f* *f*

163

Br. *p*  
lem, din - na

S

A

T *pp*  
Ad - iu - ro vos, Je-ro-so - ly - mi - ta - nae, Je-ro-so - ly - mi - ta - nae, Ad - iu - ro vos,

B *pp*  
Ad - iu - ro vos, Je-ro-so - ly - mi - ta - nae, Je-ro-so - ly - mi - ta - nae, Ad - iu - ro vos,

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

167

Br. *mf*  
din - na

S

A

T *mf*  
n'ex ci - te - tis, ne - qu'ex - per - ge - fac - i - a - tis ne - qu'ex - per - ge - fac - i - a - tis

B *mf*  
n'ex ci - te - tis, ne - qu'ex - per - ge - fac - i - a - tis ne - qu'ex - per - ge - fac - i - a - tis

Vln. *mf*

Vla. *mf*

Vc. *mf*

170

Br. *f* *3* *mf* *f*  
din - na lat lue be muived \_\_\_\_\_

S

A

T *pp* *mf* *f*  
Ad - iu-ro vos, n'ex ci - te - tis, ne-qu'ex-per - ge - fac-i - a - tis ne - qu'ex-per - ge - fac-i - a - tis hunc a - mo-rem.

B *pp* *mf* *f*  
Ad - iu-ro vos, n'ex ci - te - tis, ne-qu'ex-per - ge - fac-i - a - tis ne - qu'ex-per - ge - fac-i - a - tis hunc a - mo-rem.

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

174

Br. *pp*  
till, \_\_\_\_\_ till \_\_\_\_\_ it is read - y. \_\_\_\_\_

S

A

T

B

Vln. *pp* *morendo* *a niente*

Vla. *pp* *morendo* *a niente*

Vc. *pp* *morendo* *a niente*

# IV Weddin Day

Wha's this?; See, ye ar bonny; Wauk, O north wind

**Urgently** ♩ = 120

*p*

Soprano 1

Wha's this(ss)? \_\_\_\_

*p*

Alto 1

Wha's this?      Wha's this?      Wha's

*p*

Tenor 1

Wha's this?

*p*

Bass 1

Wha's this?

Soprano 2

Alto 2

Tenor 2

Bass 2

Horn 1 (concert pitch)

Horn 2 (concert pitch)

Horn 3 (concert pitch)

Horn 4 (concert pitch)

Tuba

Violin

*pp*

Viola

*pp*

Cello

*pp*

This musical score is for a piece titled 'IV Weddin Day'. It features a vocal ensemble of Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The vocal parts are written in 4/4 time and include lyrics: 'Wha's this?; See, ye ar bonny; Wauk, O north wind'. The instrumental parts include Horn 1-4 (concert pitch), Tuba, Violin, Viola, and Cello. The score is marked 'Urgently' with a tempo of 120 beats per minute. Dynamics include *p* (piano) and *pp* (pianissimo).

7

*mf*

S 1

*mf*

A 1

this? Wha's this? *mf*

T 1

8

Wha's this? *f*

B 1

Wha's this(ss)?

S 2

*p*

il - la? \_\_\_\_

A 2

*p*

Who is this? Who is this?

T 2

*p*

Quae - nam?

B 2

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

Vln.

*p* *mf* *pp*

Vla.

*p* *mf* *pp*

Vc.

*p* *mf* *pp*

Lyrics for Soprano 1: Wha's this(ss)? \_\_\_\_

Lyrics for Alto 1: this? Wha's this?

Lyrics for Tenor 1: Wha's this?

Lyrics for Bass 1: Wha's this(ss)?

Lyrics for Soprano 2: il - la? \_\_\_\_

Lyrics for Alto 2: Who is this? Who is this?

Lyrics for Tenor 2: Quae - nam?



#### IV Weddin Day

36

[illegible]

18

*f*

S 1

A 1

Wha's this(ss)?

*p*

who

T 1

Wha's this? Wha's this?

B 1

Wha's this? Wha's this?

S 2

*f*

A 2

Quac - nam il - la? *p*

who

T 2

Who is this? Who is this?

B 2

Quac-nam? Quac - nam il - la? *f*

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

*f*

Vln.

Vla.

Vc.

*mf*

23

*mf* *f*

S 1 com-in oot the hir-stie fields? \_\_\_ com-in oot the hir-stie fields? \_\_\_

*mf* *f*

A 1 com - eth out \_\_\_ com-eth out \_\_\_ of the wild - er - ness?

*mf* *f* *ff*

T 1 ex de - fer - to ex de - fer - to suf -

*mf* *f* *ff*

B 1 ex \_\_\_ de - fer - to ex de - fer - to suf -

*mf* *f*

S 2 com-in oot the hir-stie fields? \_\_\_ com-in oot the hir-stie fields? \_\_\_

*mf* *f*

A 2 com - eth out \_\_\_ com-eth out \_\_\_ of the wild - er - ness?

*mf* *f* *ff*

T 2 ex de - fer - to ex de - fer - to suf -

*mf* *f* *ff*

B 2 ex \_\_\_ de - fer - to ex de - fer - to suf -

*mf* *f*

Ob. *mf* *f*

*mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *f*

26 *ff*

S 1 like pil - lars \_\_\_\_\_ ð reek? \_\_\_\_

A 1 *ff* like pil - lars \_\_\_\_\_ of \_\_\_\_\_ smoke? \_\_\_\_

T 1 fu - mi - ga - - - - ta. \_\_\_\_\_

B 1 fu - mi - ga - - - - ta. \_\_\_\_\_

S 2 *ff* like pil - lars \_\_\_\_\_ ð reek? \_\_\_\_

A 2 *ff* like pil - lars \_\_\_\_\_ of \_\_\_\_\_ smoke? \_\_\_\_

T 2 fu - mi - ga - - - - ta. \_\_\_\_\_

B 2 fu - mi - ga - - - - ta. \_\_\_\_\_

Ob. *ff* 11

Hn. 1 *ff* 3

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tuba *ff*

B. Dr. *ff*

Vln. *ff* *f*

Vla. *f*

Vc. *ff* *f*

30

*f*

S 1 Gang furth, O doch - ters o Je - ru - sa - lem,

*f*

A 1 Gang furth, O doch - ters o Je - ru - sa - lem,

*f*

T 1 Gang furth, O doch - ters o Je - ru - sa - lem,

*f*

B 1 Gang furth, O doch - ters o Je - ru - sa - lem,

*f*

S 2 Spec - ta - te pu - el - lae Tzi - jo - nis

*f*

A 2 Spec - ta - te pu - el - lae Tzi - jo - nis

*f*

T 2 Spec - ta - te pu - el - lae Tzi - jo - nis

*f*

B 2 Spec - ta - te pu - el - lae Tzi - jo - nis

Hn. 1 *f* *ff* <sup>3</sup>

Hn. 2 *f* *ff*

Hn. 3 *f*

Hn. 4 *f*

Tuba *f*

B. Dr. *f* *ff*

Vln. <sup>3</sup>

Vla. <sup>3</sup>

Vc.

35

*ff*

S 1 Gang furth, an see Keeng So - lo — mon. —

A 1 *ff* Gang furth, an see Keeng So - lo — mon. —

T 1 *ff* Gang furth, an see Keeng So - lo — mon. —

B 1 *ff* Gang furth, an see Keeng So - lo — mon. —

S 2 *ff* spec - ta - te re - gem Sche - lo - mo - nem.

A 2 *ff* spec - ta - te re - gem Sche - lo - mo - nem.

T 2 *ff* spec - ta - te re - gem Sche - lo - mo - nem.

B 2 *ff* spec - ta - te re - gem Sche - lo - mo - nem.

Hn. 1

Hn. 2

Hn. 3 *ff*

Hn. 4 *ff*

Tuba *ff*

B. Dr.

**Teneramente** ♩ = 90

39

Ob. *pp* *p* *mp* *p*

Vla. *pp* *p* *mp* *pp*

solo

45

Ob. *p* *mf* *p*

Hn. 1 *p* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *p* *cresc.*

Hn. 4 *p* *cresc.*

Vla. *p* *mp* *p*

51

Ob. *pp* *p* *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tuba *f*

Vla. *f* *p* *pp*

58

Ob. *mf* *f*

Vla. *mp* *p* *mf* *mf* *f*

Ob. *63* *p* *pp* *pp* *mf*

Vla. *pp* *mf*

Ob. *67* *f* *p* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *p* *mp*

Hn. 4 *p*

Vla. *f* *p* *pp*

Hn. 1 *pp* *f* *p*

Hn. 2 *pp* *f* *p* *mf*

Hn. 3 *pp* *f* *p*

Hn. 4 *mp* *pp* *f*

Tuba *f*

Vla. *p* *f* *p* *mp*



## IV Weddin Day

44

78 *rit.*

Hn. 1 *mf* *p*

Hn. 2 *p* *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *p* *mf* *p*

Vla. *p*

Vc. *pp* sul pont.

83 **Animato** ♩ = 100 *accel.*

B. Dr. *pp*

Vln. *p* *3* *3* sul pont.

Vla. *tutti* *p* *f* *p* *5* *>*

Vc. *mp* *p* *f* *p*

90

B. Dr. *f*

Vln. *pp* *f* *3* *3*

Vla. *mp* *pp* *f*

Vc. *mp* *pp* *f*

96 *a tempo* *Meno mosso* ♩ = 72

Br.

Gr. *p* *mf* *gliss.* *f* *mp*  
Wauk, \_\_\_\_\_ w(wv) - auk, \_\_\_\_\_ O north wind; \_\_\_\_\_ an com - (mm)e,

Ob.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tuba *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

102

Br.

Gr. *mf* *p* *mp* *pp*  
 O sooth, O sooth, blaw - in on ma gair-den on

Ob. *p* *gliss.*

Hn. 1 *pp* *p* *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tuba *pp*

109

Br. *mp*  
 Lat ma joe Lat ma jo come

Gr. *pp*  
 ma gair-den sae that its spi-ces - - (ss) comes oot.

Ob. *pp* 3 5

Hn. 1 *pp*

Vln. *pp* *norm.* 5

Vla. *pp* *norm.*

Vc. *pp* *norm.* 3 *pp*

Br. *mp* 115 *mf* *f* *mp*  
in - tae his gair - den an tak \_\_\_\_\_ tak \_\_\_\_\_ o his \_\_\_\_\_ guid fruits. \_\_\_\_\_

Gr.

Ob.

Hn. 1

Vln.

Vla.

Vc.

Br. *accel.* 122  $\text{♩} = 110$

Gr. *p* *mp*  
A hae come \_\_\_\_\_ in - tae \_\_\_\_\_ ma gair - den, ma sis-ter,

Ob. *pp* 3 5

Hn. 1 3 3 *p* 3 *pp* 5 3

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* 3 *p*

Tuba 3 *f* *p*

128

Gr. *mf* *f*

ma \_\_\_ bride; for tae tak \_\_\_ ma myrrh -(rr) ma \_\_\_ myrrh wi ma \_\_\_ spice \_\_\_ (cc)e.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Ob. *mp* *p* *f* *ff*

Hn. 1 *mp* *p* *p* *f* *ff*

Hn. 2 *p*

Hn. 3 *p*

Vln.

Vla.

Vc. *ff*

135

S 1 *p* O \_\_\_\_ freends, \_\_\_\_\_

A 1 *p* Tak flesh, \_\_\_\_\_

T 1 *p* tak wine, \_\_\_\_\_

B 1 *p* tak wine, \_\_\_\_\_

S 2 *pp* bi - bi - te

A 2 *pp* bi - bi - te

T 2 *pp* bi - bi - te

B 2 *pp* bi - bi - te

Ob. *p* *pp*

Hn. 1 *pp sub.*

B. Dr.

Vln. *pp* *pp*

Vla. *pp* *pp*

Vc. *pp sub.* *pp*

142

*p* *mp* *mf*

S 1 O freends, \_\_\_\_\_ O freends, \_\_\_\_\_

*p* *mp* *mf*

A 1 Tak flesh, \_\_\_\_\_ Tak flesh, \_\_\_\_\_

*p* *mf*

T 1 tak wine, \_\_\_\_\_ tak

*p* *mf*

B 1 tak wine, \_\_\_\_\_ tak

*p* *f* *p*

S 2 bi-bi-te bi - bi - te bi-bi-te

*p* *f* *p*

A 2 bi-bi-te bi - bi - te bi-bi-te

*p* *f* *p*

T 2 bi-bi-te bi - bi - te bi-bi-te

*p* *f* *p*

B 2 bi-bi-te bi - bi - te bi-bi-te

*pp* *p* *pp* *p*

Ob.

Hn. 1

B. Dr. *pp* *f* *pp*

Vln. *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

150

S 1

A 1

T 1

wine, \_\_\_\_\_

B 1

wine, \_\_\_\_\_

S 2

bi - bi - te \_\_\_\_\_

A 2

bi - bi - te \_\_\_\_\_

T 2

bi - bi - te \_\_\_\_\_

B 2

bi - bi - te \_\_\_\_\_

Ob.

*pp*

Hn. 1

*f*

Hn. 2

*f*

Hn. 3

*f*

Hn. 4

*f*

Tuba

*f*

B. Dr.

*f*

Vln.

*pp*

Vla.

*pp*

Vc.

*pp*



## IV Weddin Day

52

158 *rit.*  $\text{♩} = 90$

*p*

S 1 ay, be ow - er - come (mm) wi lue.

*p*

A 1 ay, be ow - er - come.

*p*

T 1 ay, be ow - er - come.

*p*

B 1 ay, be ow - er - come.

*pp*

S 2 in - eb - ri - a - mi - ni di - lec - ti.

*pp*

A 2 in - eb - ri - a - mi - ni di - lec - ti.

*pp*

T 2 in - eb - ri - a - mi - ni di - lec - ti.

*pp*

B 2 in - eb - ri - a - mi - ni di - lec - ti.

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr. *ppp*

Vln.

Vla.

Vc.

# V After

A sleep; Whaur is yer jo?; Ye ar bonny; A am for ma luved ane

Spoken, in normal spoken rhythm

*mf*

Soprano  
Bride

A sleep, but ma hert is wauk-rife; it's the soond o ma jo at the door, say-in,

Bass  
Groom

Spoken, in normal spoken rhythm

*mf*

be ap-pen tae me, ma sis-ter, ma luve, ma dou, ma



2 **Agitato** ♩ = 110

Spoken, in normal spoken rhythm

Br.

Ma

Gr.

un - co bon - ny ane.

T

*pp*

3

O - pen to me, my love, my dove O - pen to me, my love, my dove

B

Spoken - unpitched but rhythmic

*pp*

O - pen to me, my love, my dove O - pen to me,



5

Br.

jo pit his haund on the door, an ma hert — was muived for him. A gat up for tae lat ma jo in; an ma

Spoken - unpitched but rhythmic *pp*

S

Sur - r(rr)e - xi e-go

A

Spoken - unpitched but rhythmic *pp*

Sur - r(rr)e - xi e-go



10

Br.

haunds wis dr(rr)ee-pin wi my - rr(rr)h on the sneck o the door.

S

ma - nus stil - la - r(rr)unt my - rr(rr)i - num.

ma - nus stil - la - r(rr)unt my - rr(rr)i - num.

A

ma - nus stil - la - r(rr)unt my - rr(rr)i - num.

ma - nus stil - la - r(rr)unt my - rr(rr)i - num.

13  $\text{♩} = 100$  Sprechstimme *p*

Br. *pp*

Vln. *pp* sul tasto

Vla. *pp* sul tasto

Vc. *pp* sul tasto

19 *mf*

Br. *pp* *p* *mf*

ap-pened the door tae ma luvd ane; but ma jo had taen his-sel a - wa, an wis

Ob. *p*

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Hn. 3 *pp*

Hn. 4 *pp*

Tuba *pp* Con sord. Senza sord.

Vln. *p* sul pont.

Vla. *p* sul pont.

Vc. *p* sul pont.

24

Br. *p* *mf*

gaen, an wis gaen; A gaen ef - ter, A gaen ef - ter him, but a did - na

Gr.

S

A

T

B

Ob.

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tuba Con sord. *pp*

B. Dr. *pp*

Vln.

Vla.

Vc.

27 *f* *pp* *mp* *p*

Br. come near haund; A said his name, but he gien me nae re - po - n(n)e.

Gr.

S

A

T

B

Ob. *pp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tuba Senza sord. *f*

B. Dr. *f*

Vln. *pp*

Vla. *pp*

Vc. *pp*

30 *agitato* *mf* *f*

Br. The por-ters as gangs a - boot the toun ower - taen me; thay gien me blaws, thay gien \_\_\_\_\_ me blaws an wounds; \_\_\_\_\_

Gr.

S

A

T

B

Ob. *f*

Hn. 1

Hn. 2

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tuba *p* *f*

B. Dr. *p* *f*

Vln. *f*

Vla. *f*

Vc. *f*

35

Br. *rit. p* *espressivo* *mf*  
thay gien me blaws an wounds; the

Gr.

S

A

T

B

Ob.

Hn. 1 *ff*

Hn. 2 *ff* *f*

Hn. 3 *ff*

Hn. 4 *ff*

Tuba *ff*

B. Dr. *ff*

Vln. *norm.* *pp*

Vla. *norm.* *pp*

Vc. *norm.* *ff* *pp*

39 *Meno mosso*  $\text{♩} = 72$

Br. *f*

haud - ers o the waws \_\_\_\_\_ rived ma wim - ple frae \_\_\_\_\_ me. \_\_\_\_\_

Hn. I *pp* *f* *ff*

Vln. *ff*

Vla. *ff* *f*

Vc. *ff*

43 *Sung p* *Andante*  $\text{♩} = 80$

S O bon-ni - est \_\_\_\_\_ o wee-men?

A *Sung f* *p*

Whaur \_\_\_\_\_ is yer jo gaen - (nn)? \_\_\_\_\_

Hn. I *p*

Vln. *p* *pp* *mp*

Vla. *pp*

48 *Sung p* *mp*

Br. A \_\_\_\_\_ am for ma luv'd ane, \_\_\_\_\_ an \_\_\_\_\_ ma jo \_\_\_\_\_ is for me. \_\_\_\_\_

Vln. *pp*

Vla. *pp*

Vc. *pp*



Comodo ♩ = 90

53 *Sung* *p*

Gr. *mp* *p*

Bon-ny, ye ar bon - ny — ye ar bon - ny, — O ma lue,

Vc. *pp* *mp* *pp*

58 *mf* *p*

Gr. *3* as bon ny; as Je - ru - *3* sa - lem. —

S *p* *cresc.*

Be - hold, — be - hold, be - hold,

A *p* *cresc.*

Be - hold, — be - hold, be -

T *p* *cresc.*

Ec - ce ec - ce

B *p* *cresc.*

Ec - ce ec - ce

Vc. *mp* *mf* *p*

63 *p*

Gr. Bon-ny, ye ar bon-ny, — ye ar bon-ny, —

S *f*

be - hold, be - hold, be - hold,

A *f*

hold, be - hold,

T *f*

ec - ce ec - ce, ec - ce,

B *f*

ec - ce ec - ce, ec - ce,

Vc. *f* *p*

69 *mp* *p*

Gr. *3* O ma lue, ye are bon-ny; as Je-ru-sa - lem. *3*

A *p* *mp* Be - hold, thou art fair, my love; be - hold, thou art fair; thou hast doves'

Vc. *mp* *3*

73 *mf* *f* **Meno mosso**

Gr. Lat yer een, lat yer een turn a - wa turn

A *p* eyes.

Vc. *p* *mf* *f* *fp* *3* *3* *3*

77 *3* a - wa

Vc. *espressivo* *mf* *f* *3* *5* *3* *5* *3*

80 *p* *p*

Gr. turn a - wa frae me; see, thay hae ower -

S

A

T

B

Vc. *p* *pp* *mp* *pp* *5* *3*

pp

 $\equiv mp$ 

93

S as the muin, clear as the sun.

A - ny as the muin, clear as the sun.

T au - ro - ra, au - ro - ra.

B a - mi - ca, ec - ce pul - cra es, pul - cra ut lu - na, pu - ra ut sol.

Andante ♩ = 80

97

Br. *p* *mp*  
A — am for ma luvd anc, — and —

S

A

T

B

Vln. *pp* *tutti*  
solo *pp*

Vla. *pp*

Vc. *pp*

101

Br. his de - sire — is for me. —

S *p*  
Ro - sa — Ro -

A *p*  
Ro - sa — Ro -

T *p*  
Ro - sa — Ro -

B *p*  
Ro - sa — Ro -

Vln. *p* *pp* *p*  
non arm. *pp* non arm. *p*

Vla. *p* *pp* *p*  
non arm. *pp* non arm. *p*

Vc. *p* *pp* *p*  
non arm. *pp* non arm. *p*

107

Br. *f* E - go li - li -

S *mf* sa Scha - ro - nis, *f* E - go Ro - sa Scha - ro -

A *mf* sa Scha - ro - nis, *f* Ro - sa Scha - ro -

T *mf* sa Scha - ro - nis, *f* Ro - sa Scha - ro -

B *mf* sa Scha - ro - nis, *f* Ro - sa Scha - ro -

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

111

Br. *mf* um con - val - li - um *p* con - val - *pp* li - um.

S *mf* nis

A *mf* nis

T *mf* nis

B *mf* nis

Vln. *pp*

Vla. *pp*

Vc. *mf* *p* *pp*

# VI Conclusioun

A say tae ye (instrumental); Come swith

*Senza misura, espressivo*

*solo*

Cello

*pp* *p* *mp* *mf* *f*

*Solenne* ♩ = 80

Hn. 3

Vc.

*p* *f* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

Vc.

*f* *p* *mp* *f* *p* *mf* *f*

Ob.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

*pp* *pp* *pp* *pp* *pp* *pp* *mf* *f* *mf* *f* *f*

Ob. *18* *p*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

Tuba

Vln.

Vla.

Vc. *pp* tutti

Ob. *23* *p* *mf*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Hn. 3 *pp* *mf*

Hn. 4 *pp* *mf*

Tuba *pp* Con sord. Senza sord. *mf*

Vln.

Vla.

Vc.

28

Ob. *f* *p*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Hn. 3 *f* *pp*

Hn. 4 *f* *pp*

Tuba *f* *pp* Con sord.

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

34

Ob. *mf* *f* *pp*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tuba *mf* *f* Senza sord.

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*



Ob. <sup>38</sup>

Vln.

Vla.

Vc.

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*a niente*

*a niente*

*a niente*

<sup>43</sup> **Teneramente**  $\text{♩} = 72$

S

A

T

B

Vln.

Vc.

*p*

*p*

*p*

*p*

*p*

Freends

Freends

Freends

The freends

Freends

<sup>48</sup>

S

A

T

B

Vln.

Vla.

Vc.

*pp*

*mp*

*pp*

*pp*

*pp*

*p*

*mp*

*p*

*mp*

Freends

Freends

Freends

Freends

taks

The freends taks tent taks

taks tent

taks

53

Br.

Gr.

S

tent \_\_\_\_\_

The \_\_\_ freends taks tent \_\_\_ tae yer vyce;

A

\_\_\_ tent

The \_\_\_ freends taks tent \_\_\_ tae yer vyce;

T

taks tent \_\_\_\_\_

The freends \_\_\_\_\_ taks tent \_\_\_ tae yer vyce;

B

tent \_\_\_\_\_

The freends \_\_\_\_\_ taks tent \_\_\_ tae yer vyce;

Ob.

*pp* *f* *mf* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

B. Dr.

Vln.

*pp* *mf* *f* *p* *f*

Vla.

*pp* *mf* *f* *p* *f*

Vc.

*pp* *mf* *f* *p* *f*

Br. — — — — —

Gr. *mf* Gar me — — — — — *f* tak tent tak tent tae't.

S. — — — — — *f* tak tent tent

A. — — — — — *f* tak tent tent

T. — — — — — *f* tak tent — — — — — tent

B. — — — — — *f* tak tent tent

Ob. *p* — — — — — *mf* — — — — — *f* — — — — —

Hn. 1 — — — — — *mf* — — — — — *f* — — — — — *f*

Hn. 2 — — — — — — — — — — — — — — — *f*

Hn. 3 — — — — — — — — — — — — — — — *f*

Hn. 4 — — — — — — — — — — — — — — — *f*

Tuba — — — — — — — — — — — — — — — *f*

B. Dr. — — — — —

Vln. — — — — — *f* — — — — —

Vla. — — — — — *f* — — — — —

Vc. — — — — — *f* — — — — —

## VI Conclusioun

71

63

Br. *p* *amoroso* *stringendo*  
Come, \_\_\_\_\_ Come swith, come swith,

Gr.

S *p*  
tae't. ac - cur-re, ac -

A *p*  
tae't. ac - cur-re, ac -

T *p*  
tae't. ac - cur-re, ac -

B *p*  
tae't. ac - cur-re, ac -

Ob. *p* *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3

Hn. 4

Tuba

B. Dr. *mf* *p*

Vln. *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

69

Br. *mf* *f* *mp*  
come \_\_\_ swith, ma \_\_\_ luvd ane, ma \_\_\_ luvd \_\_\_ ane, \_\_\_

Gr.

S *mf* *p*  
cur - re, di - lec - te mi ac -

A *mf* *p*  
cur - re, di - lec - te mi ac -

T

B

Ob.

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3

Hn. 4

Tuba

B. Dr. *mf* *p*

Vln. *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

## VI Conclusioun

73

74

*a tempo* ***p*** ***mp***

Br. an be like a rae, —

Gr.

S. cur - re, di - lec - te mi.

A. cur - re, di - lec - ti mi. —

T.

B.

Ob. ***mf***

Hn. 1

Hn. 2

Hn. 3

Hn. 4 ***mf***

Tuba

B. Dr.

Vln. ***p*** ***pp*** ***mp***

Vla. ***p*** ***pp*** ***mp***

Vc. ***p*** ***pp*** ***mp***

79

*mf* *f*

an be like a rae, like a rae

Br.

Ob.

Hn. 1

Hn. 2

Hn. 4

B. Dr.

Vln.

Vla.

Vc.

*mf* *f*

85

*molto rit.* *p*

on the mun - tains o spice.

Br.

Ob.

Hn. 1

Hn. 2

Vln.

Vla.

Vc.

*p* *pp* *pp*